Class code | ARTH-UA9650002>IDSEM-UG9251001

Instructor Details | Monica Bohm-Duchen

  office hour: Thursdays 1-2, as required

Class Details | Spring 2014

  Thursdays 10-1

  Location to be confirmed.

Prerequisites | None

Class Description | This 15 week course will take an in-depth yet wide-ranging look at an important but curiously neglected aspect of modern western visual culture. Within a broadly chronological structure, topics to be dealt with will include the following: the relationship between art and atrocity, and the attendant problem of the aestheticisation of horror; the crucial influence of photography and the growth of mass communications; the issue of censorship, both external and internal, and the related issue of the “limits of representation” (above all, in relation to the Holocaust and Hiroshima); the distinction between official and unofficial war art, and between art and propaganda, between art that endorses and even glorifies war and an art of protest; issues of gender and sexuality; questions of cultural memory and the memorialization process, and the representation of war in contemporary art practice. It will consist of a combination of informal lectures, student presentations, one field trip & one gallery visit, and the occasional film showing.

Desired Outcomes | By the end of the course, students should be able:

  - to demonstrate an intelligent and informed understanding of a central yet often overlooked aspect of artistic production in the modern period
  - to engage in lively debate with their fellow students in an informal seminar group setting
  - to produce thoughtful and confidently-presented oral papers focussing on individual artists and/or works of art, combining formal analysis with an understanding of broader cultural issues
  - To produce a well-researched and well-written essay revealing a sound critical grasp of the major issues covered by the course.
### Assessment Components

Participation in class 10%; oral presentation (max. 30 minutes long) 25%; written paper (c. 2500-3000 words) 30%; end of course slide test 35%.

Failure to submit or fulfil any required course component results in failure of the class.

### Assessment Expectations

**Grade A:** Excellent. Primary and secondary sources intelligently analysed and incorporated into well-structured argument; perceptive analysis of relevant visual material; evidence of original and independent thought.

**Grade B:** Good. Clear evidence of mastery of material, well-presented.

**Grade C:** Adequate. Competent grasp of basic issues, but without ability to organize material into cohere or convincing argument, or to submit visual material to adequate scrutiny.

**Grade D:** Inadequate. Lack of critical awareness, insufficient reading/research.

**Grade F:** Failure. No critical awareness or evidence of even basic reading and research.

### Required Text(s)

Laura Brandon: *Art and War*, I.B.Tauris, London, 2006, ISBN 1 84511 237 7. **Please buy your own copy of this if possible; but in any event, make sure you have read it in advance of, or very soon after starting the course.** Xeroxes of other (shorter) key texts will be made available in advance of each class. Details of which texts will need to be read in preparation for which session are given below under each session heading.

### Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)


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Session 1

**Introductory session.** Allocation of topics and timetable for oral presentations and written work.

Lecture on representations of war in pre-twentieth century western art, and preliminary discussion of main issues to be raised by course.

**Required reading:**

Chapters 1 & 2 of Brandon book


**Suggested Additional Reading:**

Perlmutter, David D. “The art of war in the twentieth century”, from *At War*, exh.cat., Centre de Cultura Contemporània, Barcelona, 2004


Chapters 1, 2 & 10 from Taylor, John. *Body Horror: Photojournalism, Catastrophe and War*, Manchester University Press, 1998


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Session 2

**Responses to the First World War in German Art**
6 February

**Required reading:**
Weinstein, Joan. "Expressionism in War and Revolution", from Stephanie Barron (ed.): *German Expressionism: Art and Society*, 1997

**Suggested Additional Reading:**

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**Session 3**

**Responses to the First World War in British Art**

13 February

**Required Reading:**
Chapter 3 of Brandon book

+ if possible, start reading relevant chapters of Harries, Meirion & Sue. *The War Artists: British Official War Art of the Twentieth Century*, 1983 (copy in main Senate House library)

**Suggested Additional Reading:**

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**Session 4**

Introductory lecture on war memorials, followed by **field trip to Hyde Park Corner** to look at Royal Artillery Memorial by Charles Sargeant Jagger, 1921-5, Frederick Derwent Wood’s *Machine Gun Corps Memorial*, 1925 & recent Australian War Memorial.

**20 February**

**Required Reading:**

**Suggested Additional Reading:**
King, Alex. “Remembering and Forgetting in the Public Memorials of the Great War”, in Forty, A. & Küchler, S. *The Art of Forgetting*, 2001
27 February

**The Spanish Civil War.** Will include showing of film about *Guernica* by Simon Schama.

**Required Reading:**
Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapter 1

**Suggested Additional Reading:**

Texts from *No Pasaran! Photographs and Posters of the Spanish Civil War* (exh.cat., Arnolfini Gallery, Bristol, 1986)

**NB DEADLINE FOR SUBMISSION OF WRITTEN ASSIGNMENT**

### Session 6

**Responses to the Second World War in British Art**

**6 March**

**Required Reading:**
Brandon, L. *Art and War*, Chapter 5

**Suggested Additional Reading:**


### Session 7

**Responses to the Second World War: USA; Stalinist Russia; Fascist Italy.** Will include showing of film *They Drew Fire* (about US combat artists)
13 March

**Required Reading:**
Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapters 4, 6, 7
Chapter 3 of Bown, Matthew Cullerne. *Art under Stalin*, Phaidon Press, 1991
Fraqelli, Simonetta. “All Roads lead to Rome”, in *Art and Power*, 1995

**Suggested Additional Reading:**

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**Session 8**

**Nazi Art (will include showing of film documentary: Good Morning, Mr. Hitler)**

20 March

**Required Reading:**
Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapter 8

**Suggested Additional Reading:**

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**Session 9**

**Art produced by Holocaust victims during the Second World War + showing of film documentary: From Bitter Earth: Artists of the Holocaust**

27 March

**Required Reading:**

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**Session 10**

**Visit to Imperial War Museum** (to be confirmed)

3 April

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**Session 11**

**Art and the Atomic Bomb**
10 April

**Required Reading:**


**Suggested Additional Reading:**
Texts by Shindo Kaneto, Takezawa Yuso & Koizumi Shinya in *Hiroshima: The Past and the Promise*, 1994/5
Texts from *After Hiroshima, Part I*

**SPRING BREAK**

**Session 12**

**Responses to the Vietnam War in American Art**

1 May

**Required Reading:**

**Suggested Additional Reading:**
Thomas, C. David (ed.) *As Seen by Both Sides: American and Vietnamese Artists Look at the War*, exh.cat., Arvada Center for the Arts and Humanities, Arvada, Colo., 1990

**Session 13**

**The Falklands War and other more recent conflicts (Bosnia, the Gulf War etc.) + (if time permits) Northern Ireland, the Arab-Israeli Conflict.**

8 May

**Required Reading:**

**Suggested Additional Reading:**
Texts from *The Falklands Factor* (Manchester City Art Gallery exh.cat., 1988)
Session 14

Representations of militarism and past wars + responses to the Holocaust in contemporary art

15 May

Required Reading:

Suggested Additional Reading:
Essays in War Zones, exh.cat. Presentation House Gallery, North Vancouver, 2000

Session 15

FINAL EXAM (will take form of unseen slide test – more details will be provided nearer the time)

22 May

Classroom Etiquette
Toilet breaks should be taken before or after class or during class breaks.

Food & drink, including gum, are not to be consumed in class.

Mobile phones should be set on silent and should not be used in class except for emergencies.

Please kindly dispose of rubbish in the bins provided.

Required Co-curricular Activities
None

Suggested Co-curricular Activities
Students are strongly encouraged to visit any relevant plays, films and temporary exhibitions mentioned by the instructor.

Your Instructor
Monica Bohm-Duchen (MA Courtauld Institute) is an independent lecturer, writer & exhibition curator, who has lectured on a part-time basis at NYU-London since 2007. She also teaches for Birkbeck,
University of London. The other institutions for which she has worked include Tate, the National Gallery, the Royal Academy of Arts, Sotheby's Institute of Art and the Courtauld Institute; the journals to which she has contributed include RA Magazine, Art Monthly and Modern Painters. She curated After Auschwitz: Responses to the Holocaust in Contemporary Art (1995) and co-curated Art in Exile in Great Britain 1933-1945 (1986), and Life? or Theatre? The Work of Charlotte Salomon (1998). Her many publications include Understanding Modern Art (1991), Chagall (1998), The Private Life of a Masterpiece (2001). Her latest book, Art and the Second World War, has just been published by Lund Humphries in association with Princeton University Press.

NYU LONDON ACADEMIC POLICIES

Plagiarism Policy

Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission

The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) Please print your digital receipt and attach this to the hard copy of your paper before you submit
Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

Written work due in class must be submitted during the class time to the professor. Late work should be submitted in person to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during office hours (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill–health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL's staff.

Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.

**Absence reporting for an absence due to illness**

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) 0800 316 0469 (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at
http://bit.ly/NuCl5K. You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one week of your return to class.

Absence requests for non-illness reasons

Absence requests for non-illness reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

Further information regarding absences

Each unexcused absence will be penalized by deducting 3% from the student’s final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYU also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.

### Grade conversion

NYU in London uses the following scale of numerical equivalents to letter grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-93</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>84-86</td>
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<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>74-76</td>
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<tr>
<td>C-</td>
<td>70-73</td>
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<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>65-66</td>
</tr>
<tr>
<td>F</td>
<td>below 65</td>
</tr>
</tbody>
</table>

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

### Grading Policy

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.